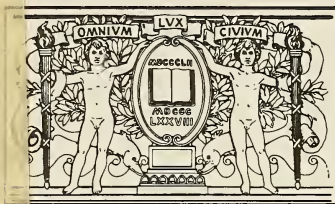


THE  
BENJAMIN CREHORE PIANO



NOTES BY  
C. L. C.





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*THE BENJAMIN CREHORE  
PIANO*







*C. L. C. and "Chicken."*



THE  
BENJAMIN CREHORE  
PIANO

AN ACCOUNT IN THE FORM OF NOTES

COMPILED BY

CHARLES L. CREHORE



*BOSTON*  
PRIVATELY PRINTED  
1926



*These brief notes are printed in memory of  
my brother, Charles L. Crehore, for those  
who loved him, and those who love work*

L. C. C.



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*The Piano.*



*THE BENJAMIN CREHORE  
PIANO*

**A**N article in one of the Boston newspapers about 1911 describing a Crehore piano was published at the time Mr. Steinert loaned his instrument to the Boston Public Library. This interested my mother greatly and first gave me the idea that I might find one for sale and try my luck putting it in some sort of order. At that time, however, I was unable to follow the matter up, and it was many years later, when my sister and I decided to buy the house on Moss Hill Road, Jamaica Plain, that I again took up the quest. One day in April, 1922, at lunch I happened to sit next to Mr. C. H. W. Foster, and, remembering that among other positions he held that of president of the American Piano Company (a combination of Chickering and several other makers), I told him of my quest and asked his aid. He suggested my writing Mr. Byrne, who was in charge of one of the departments in their New York office. Following up this suggestion, I wrote Mr. Byrne and received this reply: "I am sorry to say that I do not know of any one who possesses a Benjamin Crehore piano, nor am I quite sure that we had one in the Chickering Collection which Mr. Foster refers to. They are very rare. If there was one in the Chickering Collection, which was disposed of some years ago, then the records in the Boston office would

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show to whom it was sold. I am writing them to-day asking if they can supply this information." This did not look encouraging but, on showing this letter to my sister, she reminded me that this Mr. Byrne was the owner of "Rosa" and an old acquaintance of the days when my mother, my sister, and I went from time to time to Kendal Green and put up at Miss Hagar's, who owned an old house near the station and was quite a local character. So I wrote him again, saying that I had not realized that he was the Mr. Byrne who had lived in our family history for some time and was constantly recalled whenever the question came up of buying a new dog. Perhaps he might not think having been the owner of "Rosa" was a very high ground for everlasting fame, but I could assure him it took a very high place with us, and thanked him again for his interest in my inquiry. Two days later I had his answer: "Speaking of dogs reminds me that Mr. L. Loring Brooks, who has an office, I think, at 53 State Street, and lives in Framingham, and who was President of the Irish Terrier Club of America, had an old piano in his house in the country and, if my recollection serves me correctly, it was a Benjamin Crehore. It is not a family heirloom but an instrument that he picked up somewhere and, while I think he is very fond of it and would not consider selling it at the modest price I once offered him for it, there is, of course, the possibility that you might be

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able to secure that instrument. I may be wrong about this being a Crehore, but I think it is. I have this morning received a letter from Boston regarding the old instruments which I collected for them and find there was not a Benjamin Crehore among them." Following up this clue, I found Mr. Brooks had an office in town, called on him, and learned that he had an old piano and that it was made by Benjamin Crehore. Negotiations were begun at once, and in April, 1922, I went to Framingham on a Ford truck and brought my prize home. It was a sorry sight, but I went to work and at the end of a year and a half it left my shop and was set up in the house. As to the price, the less said the better; but, if measured by the occupation and amusement I got, it was the least expensive entertainment I can remember.

### *History*

No record can be found of the original purchase, but the piano is said to have stood in the hall at the Berry Farm, Framingham, for many years. Lieutenant Ezekiel Howe acquired the Berry Farm from his father in 1794\* and lived there until his death in 1847. In the settlement of his estate in 1848 the piano went to his stepdaughter, Miss Abigail Eaton. The farm having been sold, Miss Eaton went to live with her sister, the wife of Deacon Samuel De Witt, in Shrews-

\* Registry of Deeds, Cambridge.

## THE BENJAMIN CREHORE PIANO

bury, Massachusetts, taking the piano with her. Abigail never married and the date of her death is not known, but she was alive in 1880, living with Deacon De Witt, about eighty-two years old. Miss Abigail's property seems to have gone to her two Eaton nieces, who lived in Shrewsbury; the last of whom, Miss Asenath, died in 1919. L. Loring Brooks states that he bought the piano from the Misses Eaton of Shrewsbury shortly after he bought the Howe (Berry) Farm in 1900. The Misses Eaton told Brooks that this was the piano that had stood for so many years in the hall of the farm-house.

This story is confirmed by several old residents of Shrewsbury who had known Miss Abigail.

C. L. Crehore bought the piano from L. Loring Brooks in April, 1922, at which time the piano was in a small outbuilding on land next the Howe Farm, Brooks having sold some of his land, including the farm, in 1910.

### *Design and Date*

The model of the pianos of this period was taken directly from the clavichord, an oblong case placed on a stand or legs: length, 4 to 5 feet; breadth, less than 2 feet; depth, 5 to 7 inches. The instrument illustrated in Grove's *Dictionary of Music and Musicians*\* (Clavichord) shows the form, the arrangement of the

\* Quotations are from Grove's *Dictionary of Music and Musicians*, 1450-1880. London, 1879.

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stringing and the keys, five octaves plus one key, exactly as followed in the Crehore instrument.

The case of this piano is 5 feet  $2\frac{5}{8}$  inches long, 1 foot  $10\frac{3}{8}$  inches broad, and 8 inches deep, outside measures. Legs: 2 feet  $\frac{3}{8}$  inch long,  $1\frac{3}{4}$  inches square at top, and 1 inch square at bottom.

The cover has a banding running completely around it, the same arrangement of banding being followed on both ends and the front. The legs have a wider band just below the junction with the top rail and a second band about 4 inches from the floor.

The above applies equally to all the known examples. This piano has, however, fluted legs between the bands of inlay, an extension to the sound-board and whalebone springs on the dampers which are not included in the design of the others. The keyboard panel also is of a more elaborate design. It bears the words:

BENJAMIN CREHORE  
MUSICAL INSTRUMENT MAKER  
MILTON

with sprays of flowers in colors running the whole length of the board on each side of the inscription, the whole framed by two lines of purfling. This again is a more elaborate arrangement than that used in the other examples.

There are sixty-one keys arranged in five octaves plus one key; the white in ivory, the black stained.

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The notation for stringing found on the uppermost plank is as follows:

<i>Back</i>												<i>Front</i>								
<i>Row</i>	No.	1	2	3	4						17	18	19	20	21	22				
<i>Last</i>		F	D	B	G $\sharp$	<i>Repeat</i>	F	D	C	A	G	F $\sharp$	o	o	o	o	o	o	o	o
		oo	oo	oo	oo	<i>Rows</i>	oo	oo	o	oo	oo	o	oo	oo	o	oo	oo	o	oo	o
		E	C $\sharp$	A $\sharp$	G	1-2-3-4	E	C $\sharp$	B	G $\sharp$	F $\sharp$	F	o	o	o	o	o	o	o	o
		oo	oo	oo	oo	<i>Three</i>	oo	oo	oo	oo	o	oo	oo	o	oo	oo	oo	o	oo	o
		D $\sharp$	C	A	F $\sharp$	<i>Times</i>	D $\sharp$	C	A $\sharp$	o	o	o	o	o	o	o	o	o	o	o
		oo	oo	oo	oo		oo	o	oo	o	o	o	o	o	o	o	o	o	o	o

*First*

*or F to F, inclusive.*

The action, Zumpé's or Mason's action drawn from the instrument of 1766 (see Pianoforte, *Grove*, fig. 6), is identical even to the smallest detail, including the whalebone spring on the damper. It is, however, stated that this action was the norm for nearly forty years of all square piano actions.

The wrest-plank is on right.

There are no pedals.

The dampers are raised in two sections by means of an iron lever in the left-hand end of the case.

The end rail and stretcher are mortised into the legs and glued up. The front and back rails are set up with bed bolts so that the stand can be taken apart in the same way as the ordinary wooden bed of the same period. The cover, front, and ends of the case and the legs are of solid mahogany, probably hard Cuban. The keyboard is veneered in holly wood. The frame, back of case, bottom of case, sound-board, and rails of stand (the front and end rails being overlaid)

## THE BENJAMIN CREHORE PIANO

are of fine-grained spruce. The wrest-plank is of oak and the pin-lock of maple.

Date of manufacture: under Chickering we find in Grove: "According to information supplied by Messrs. Chickering the first pianoforte made in America was upon the English model, probably one of Broadwood's. It was made by Benjamin Crehore (the name being wrongly spelled 'Crehorne') of Milton, U. S. A., before the year 1803." The *History of Milton* gives the date 1800 for the completion of the first piano. William H. Howe in the article in the *Violinist's Guide* \* also gives the date as 1800. While in *Vose Reminiscences* the date is given as about 1790. The year 1800 seems the most probable date. Crehore would have been thirty-five years of age. The character of the work in these pianos is that of a trained cabinet-maker—a finished product, to which he could not have attained as a younger man and especially one who had had to depend on himself for his knowledge of the art. The period probably closed not later than 1811, when his foreman or apprentice, Babcock, left him and set up as a maker of instruments. If the model was a Broadwood, it would seem to have been one made before 1790 as Grove gives the Broadwood keyboard of this date as  $5\frac{1}{2}$  octaves, F to C. Grove also notes that at the "Paris Exhibition 1806 Petzold

\* See article on Early American Violin Makers, by William H. Howe (Elias Howe & Co., Boston), in the *Violinist's Guide*, Chicago, 1916.



## THE BENJAMIN CREHORE PIANO

exhibited a square piano with an extended sound-board. This was later developed successfully by the Collards and Broadwoods of that time," as this piano had an extended sound-board not used in other examples. It seems probable that this instrument was made during the latter part of the period between 1807 and 1810 and the other three known examples were among the first made. Grove notes that "In 1783 Broadwood took out a patent for a change in construction of the square piano by which the wrest-plank holding the tuning-pins was removed from the right-hand side as in the old clavichord to the back of the instrument." No Crehore piano shows this change as far as known, but the Babcock piano was made in this form, 1811-17. There is no record of the number of pianos made in the Milton shop, but the shop was very small and Crehore made "cellos," which were widely known and are even yet found in use. He also did other work, so the number would not seem likely to have been large. The following quotations throw the only light on the subject that the writer has been able to find: "Brissot de Warville wrote in 1788 that in Boston one sometimes hears the forte piano though the Art is in its infancy."\* "In 1792 Messrs. Dodd & Claus, musical instrument manufacturers, 66 Queen St., New York, announced that the forte piano is become so fashionable in Europe that few polite families are without one." ("Between 1810 and

\* *Furniture of the Olden Times*, Frances Clary Morse. New York, 1917.





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delphia Babcock took in Thomas Appleton and his younger brother Alpheus Babcock. The business was continued both in Milton and Boston until Lewis Babcock's death in 1814.\* Then Charles and Edna Hayt were taken into the firm, which failed three years later, in 1817. The business was bought by Captain John Mackey of Weston, who put Joshua Stephens, who had been employed by Hayt, Babcock, and Appleton, in charge. Alpheus Babcock, who went to Philadelphia—the shop of John G. Clem—at the time of the failure, returned on the death of Stephens and was put in charge by Mackey. In 1822 Jonas Chickering, who had been with John Osborn—also a former apprentice of Hayt, Babcock, and Appleton—now joined with Mackey. This was the beginning of the Chickering piano. The first Chickering piano was sold in June, 1823. There are a number of Babcock pianos still in existence. The instruments known to the writer show several changes from the Crehore model. The wrest-plank is transferred from the left end to the back. The strength of the frame has been greatly increased and the number of legs increased to six. One of these instruments in fine condition is the property of Mr. Walter C. Baylies at his house in Taunton, Massachusetts, and another is owned by Mr. H. Dudley Murphy, Lexington, Massachusetts.

\**The History of Milton, Massachusetts, 1640-1887.* Edited by A. K. Teele. Boston, 1887.





*Where the Piano was repaired.*

## THE BENJAMIN CREHORE PIANO

### *Repairs made on the Piano owned by the Writer*

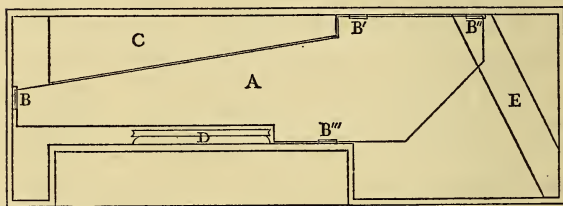
#### CARCASE

*Cover:* One new flange on one back hinge. New screws. Width increased on back edge to make up loss due to former repairs. Took out about one-half the hollow in the main leaf, afraid to try further. New inlay all round, a little wider than original as old rabbit had been much damaged and finally filled up with white lead. Patch on right-hand end of front drop. This had been cut away as the wind in the carcase made it impossible to close the piano.

*Body:* The pull of the wires had drawn the right front and the left back corners together, resulting in springing all members of the frame, back, and causing the body to wind; the opposite legs were cut off about one inch to compensate this. Diagonal in frame cut out, straightened, and reinforced by oak rib bolted on. Reset with new spruce corner wedges and addition of pieces at each end on account of worm-eaten condition of spruce. Oak rib bolted to front member of frame to straighten. Iron tie rod under sound-board across carcase to draw spruce backboard into line. Sound-board repaired—additional material used came from worm-eaten bottom panel. New small members on bass rib. Temporary posts put under each end of bass rib as a safety measure. No attempt to set new sound-post. Reset both wrest-pin blocks. On account

## THE BENJAMIN CREHORE PIANO

of warped condition of cover, a small bracket support was added right end of keyboard. Several new members in frame for carrying keys. New washers but no new keys or ivories. Some repairs and a few new hinges on the hammers. Some new pins between keys and dampers. New whalebone springs on dampers (original springs mostly eaten off at surface). Six or eight new wires. Steel bar for control of dampers is a copy of the bar in the Crehore piano in the Public Library, Boston, as this part was missing. Wood cover under this control is original on upper surface only. The rest was used for patching. Inlay mostly original, some patches. Secondary sounding-board missing. See sup-



ports on inside of carcase, also detail from piano at Public Library. Both end plinths at ends badly damaged; new stock added one end. Lock repaired, new key, keyhole filled in and black line added. Lock probably not original. Strip in front of keys. Link, plate, and arm to support cover when open are new; originals lost. Hooks to hold cover down were put in

## THE BENJAMIN CREHORE PIANO

on account of warped condition of the top. Panels in bottom new, old destroyed by worms.

### STAND (TRESTLE)

*Rails:* Beads both ends broken off. Cut out and replaced with new wood. Front and back rails mortises trued up. Stretchers between front and back legs were missing; used piano in Public Library for detail. Shelf resting on stretchers is not a part of the original design, was added by C. L. C. to stiffen the frame and take some of the strain off the mortises between the legs and top rails.

*Legs:* Left front and right back lengthened about one inch; had been cut off. Left back leg new face at top panel; for example of conditions this leg was screwed to the end and side rails in addition to the regular bolt by two 2-inch and three 3-inch screws. The condition of the mortises and tenons can be easily understood. All four legs were repaired. Mortises refitted, checks and splits sawed out, and filler pieces glued in. Rail bolts are original, but the brasses on legs are reproductions bought by C. L. C.

All repairs were made by C. L. C. at 185 Moss Hill Road, Jamaica Plain, who apologizes to his great-great-Uncle Benjamin for certain alterations and additions which he was obliged to make on account of the many vicissitudes through which the piano had passed before coming into his hands.



## NOTE ON BENJAMIN CREHORE

THERE are no records in the writer's branch of the family which throw any light on the life of Benjamin, but frequent mention is made of him in the history of the town of Milton,\* in an article by Mr. William H. Howe of the well-known musical instrument dealers, Elias Howe & Co., and in *Vose Reminiscences*,† published by Vose & Sons Piano Company, from which sources the following quotations have been taken.

Benjamin Crehore was the seventh child in a family of nine—four girls and five boys. He was born February 18, 1765, in Milton, son of William and Ann (Bowen), where his ancestors had lived from the earliest records in 1640, and died October 14, 1832. He married Nancy Mellus (who died May 3, 1854, age 79 years), and had by her four children:

1. *Ann*, unmarried
2. *Benjamin*
3. *Zebiah Royall*, b. February 29, 1801, d. 1882
4. *William*

No descendants are known to exist to-day.

“Adams St., west side was a high bank covered with small buildings, the fronts of most of which were ranged exactly in the westerly line of the street. Joseph

\**History of Milton, Massachusetts*, 1640-1887. Boston, 1887.

†*Vose Reminiscences*. Vose & Sons Piano Co., Watertown, Massachusetts, 1923.





*Crechore House and Shop, Milton.*



#### NOTE ON BENJAMIN CREHORE

Fenno, who was connected in business with Daniel Vose, built the house now owned by E. L. Pierce. In the midst of his activities he was drowned and his estate passed into the hands of his widow. She married a Mr. Mellus and had a son, who became a sea-captain, and a daughter, who married Benjamin Crehore. Mrs. Mellus died Feb. 1814 when the estate descended to her children. Capt. Mellus took the Pierce House. The shop of Benjamin Crehore, which stood on the land, was moved back from the street, enlarged and fitted into the house adjoining that of Mr. Pierce, the basement serving as a shop; this was conveyed to Mrs. Crehore.”\*

“About the year 1798 Capt. Lewis Vose and Benjamin Crehore bought one of the lots between Adams and High Sts. and began to build a house in Company. Mr. Crehore was a piano-maker earning four or five dollars per day. Capt. Vose was a harness-maker realizing about a tenth part of the earnings of his fortunate neighbor; he, however, was a cautious, provident man, while Crehore spent lavishly, with little regard to circumstances. The result was that, as the building progressed, Capt. Vose was called upon to meet the payments and finally became the sole possessor of the Vose house.”

This story does not agree as to date with the story on the “first piano.”

\* *History of Milton*, pages 149-150.

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“In 1798\* Mr. Benjamin Crehore . . . was engaged by the proprietors of the Federal St. Theatre to assist in getting up the machinery and appliances of the stage for the play of the ‘Forty Thieves’ about to be introduced. The inventiveness and skill manifested in the nice adjustment and execution of the work intrusted to him were greatly admired by the managers, and brought his services into frequent demand. Peter von Hagen, the leader of the orchestra, applied to him to repair a broken bass-viol greatly needed in the band but laid aside as useless, no one being found to mend it. Mr. Crehore, though unused to the work, undertook the job and the instrument came from his ingenious hands as good as new and, in the judgment of the musicians, improved in tone. This resulted in his commencing the manufacture of bass-viols, which were the first made in this country and were said to rival those imported. One of the instruments is now in the possession of Mr. John Preston † of Hyde Park, Mass.” . . .

“Mr. Crehore’s reputation in the musical world, arising from the successful treatment of the bass-viol, caused all sorts of disabled musical instruments to flow into his Milton shop for repairs. Among these was a pianoforte. With his usual patience and dexterity he

\*The date seems doubtful to me.

†Mrs. John Preston still lives on Fairmount Avenue, Milton, 1925, and has an old cello in bad condition and without maker’s name.

#### NOTE ON BENJAMIN CREHORE

attacked the instrument, analyzed its parts, mastered its mechanism and movements and entered upon its manufacture. The first pianoforte made in this country was manufactured by Benjamin Crehore in his Milton shop A.D. 1800. From this small beginning sprang one of the largest and most successful piano manufactories now doing business in America." (Chickering.)

Crehore is said also to have made artificial legs "with joints at the knee, at the ankle, and in the foot," which worked naturally and easily. "Probably among the first of the New England makers was Benjamin Crehore, who in 1791 was well known in Boston, New York, and Philadelphia as a maker of violins, basses, and other musical instruments.\* In 1792 he exhibited a harpsichord with an improvement suggested by a pianoforte. In 1797† he was stage carpenter at the Federal Street Theatre of Boston. He made his first piano about 1800 and his work shop in Milton, Mass. (near Boston), was the training school for many of the later American pianoforte makers. Whether Crehore made instruments of the viol family before or during the War of the American Revolution is uncertain but an instrument of the cello type dated about 1785 has been examined and possesses the following characteristics :

\* *The Violinist's Guide*. Chicago, 1916. Also, Howe's *Early American Violin Makers*, page 15.

† These dates do not agree with those in the *History of Milton*.

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“The instrument presents very much the appearance of an old Mittenwald Cello, that is, it has the ‘cut off’ effect at the top and bottom that bespeaks the Tyrolean Cellos of the period before 1750. Viewed as a whole this Crehore Cello has an old world look and nothing of the crudeness that characterizes much of the early American work in violin making. The workmanship is good and the model is fairly high. There is no purfling but ink lines to imitate purfling are drawn on the back and even these are lacking on the top.

“The Scroll is surprisingly well done and possesses a good style of its own. The cutting is deep and the ‘eyes’ are very prominent. The lower half of the back of the scroll is finished flat. The sound-hole slants but little and, although wide, is well cut and of good style. The body is 29 inches long. The width of the upper bout is  $13\frac{1}{4}$  inches and of the lower bout  $16\frac{1}{2}$  inches. The corners are short.

“The Crehore varnish was of good quality and quite soft in texture. On one bass viol the color was a dark brown. There is a small label with a garland border as follows:

BASE VIOLS  
MADE & SOLD BY  
BENJAMIN CREHORE  
IN MILTON

A large Cello made by Crehore in Dorchester in 1788

NOTE ON BENJAMIN CREHORE

was played in the old South Church at Weymouth, Mass., by White.”

“Among the outspreading elms and surrounded by natural beauty stood the interesting hillside home and shop of Benjamin Crehore in which the first American piano was made, about 1790.\* Crehore was one of the distinguished early settlers, many of whom were direct descendants of the early Pilgrims: his shop and the story of his achievements are still fresh in the memory of the older residents of Milton to-day.

“The comparatively few pianos, which were owned in America at that time, are believed to have been imported or contained parts made in the old country and shipped here to be assembled. Europeans, therefore, should be accorded the honor of handicraft in the making. This fact tends to clear the history of the first real American Piano, the building of which is credited to Benjamin Crehore, who was a genius and famous as a maker of musical instruments.

“It is significant that Lewis Vose was interested and financially assisted the enterprises of Crehore. Thus, the name Vose was identified with that of Crehore and the first piano made in this country.”

\* *Vose Reminiscences*, 1923.



## THE CREHORE VIOLONCELLO

IN the latter part of 1923 the idea took form that it would be interesting to see if a Crehore cello could be found to keep the piano company. Miss Jennie P. Daniell suggested the Elias Howe Company and Mr. Beal of Weeman, Beal & Holmberg as possible sources of information. Mr. Beal gave me little help. He knew the cello, but had only seen one in the thirty years he had been in business; at Elias Howe's I received some encouragement. Hanging on the wall of this office was a single photograph—a Crehore cello repaired in 1904. Therefore, at least one cello was probably still in existence, as it would hardly have been repaired and excited enough interest to cause it to be photographed if it had not been held to be of some real value. I tried to persuade Mr. Howe to give me a copy of the photograph and to see if he could find any trace of this instrument, but with little success.

Early in 1924 I went again to Elias Howe's and, not finding Mr. Howe, fell into conversation with the head of his shop. I then learned that a Chicago publication called the *Violinist's Guide*, published in 1916, had a description of this cello and perhaps some other information that might be useful. I obtained a copy of this *Guide*, which besides the article mentioned gave a list of all the principal makers and repair men in the country. Reading over this list, I





*The Violoncello.*



## THE CREHORE VIOLONCELLO

found the name of Henry F. Schultz as having been employed by Elias Howe and later by Oliver Ditson & Company. This seemed to me a chance—he might have been the man who made the repairs on the cello at Elias Howe's in 1904. Schultz had left Ditson, but I found him at 771 Washington Street. He said he knew the cello and thought one might be found, but did not know of the whereabouts of any one at the moment. I made other inquiries and tried to trace the cellos mentioned in the *History of Milton*. I found in the Boston Directory a Mrs. Preston, widow of John A., at an address in Hyde Park. This looked hopeful. Mrs. Preston had in the meantime moved to Milton, but her address was discovered and she told us that she had an old cello which had been in the family for many years. My sister and I paid her a visit and found her cello in very bad condition. It had had no care for years and had a bad break in the belly; furthermore, it was unsigned and no one of the family knew if it were even supposed to be a Crehore. However, as she did not wish to part with it, the matter was dropped for the moment, and for other reasons little was done for some months.

In February, 1925, Mr. Schultz called me on the telephone and said that he had located two cellos, both signed, one in poor shape which the owner did not wish to sell, but the other in exceptionally good shape, still in use, which he believed he could buy. I told him

## THE CREHORE VIOLONCELLO

to go ahead, with the result that we came to terms on March 19, purchasing the instrument from W. Ropes.

*Condition:* The cello, as delivered by Schultz, had new pegs,\* ebony fingerboard, bridge (?), and tailpin. The original pegs and fingerboard were sent along separately so that the only original parts missing are the bridge (?) and the tailpin.

The varnish in excellent condition, belly and back uncracked, a small patch under the sound-post. The dimensions agree exactly with those noted by Mr. W. H. Howe of the instruments known to him: The body 29 inches long, width upper bout  $13\frac{1}{4}$  inches, lower  $16\frac{1}{2}$  inches, corners short. Cutting is deep and eyes very prominent. Lower half of scroll flat. Sound-hole slants but little and, although wide, is well cut and of good style. It differs only in having two ink lines to imitate purfling on the belly as well as on the back.

The white label "First American Maker 1785" was put in by some unknown person. The date seems to me an error, as Crehore was only twenty years old at that time.

In connection with the piano, it is interesting to note that Elias Howe in 1871, then at 103 Court Street, Boston, published under the title of "Howe Family Gathering" a report of the Wayside Inn in

\* Old pegs are now replaced.

## THE CREHORE VIOLONCELLO

connection with the Howes' ownership; so the owner of the piano and the Howe from whom I got the clue that resulted in obtaining the cello turn out to be the same family.

# GENEALOGY

## CREHORE FAMILY

*From Genealogy of the Crehore Family, by Charles Frederic Crehore, M.D., 1887*

Teague Crehore, d. 1695, Milton, Mass.

Timothy, 1666-1739

Timothy, 1689-1755

Jedidiah, 1717-1781

John Shepard, 1767-1833

Lemuel, 1791-1875

George C., 1832-1870

Charles L., 1867

William, 1730-1803

Benjamin, 1765-1832 Thomas\* 1769-1846

Benjamin William etc.

\* Thomas, brother of Benjamin, was the maker of playing-cards, among the first in this part of the country. F. M. Crehore had a pack in fair condition; now in the possession of his widow Frances. M. S. Crehore also has a complete pack, but of a cheaper grade.

## HOWE FAMILY

Samuel How(e), Framingham

David, 1674-1746

*Builder of original Inn, Red Horse Tavern, Sudbury*

Col. Ezekiel, 1720-1796

*Inherited and built the present Tavern*

Lt. Ezekiel,\* 1756-1847

Adam, 1762-1840  
*Inherited the Tavern*

Jerusha, 1797-1842

Lyman, 1801-1861

*Last Howe landlord*

\* Lt. Ezekiel, m. (1) 1789, Sally Reed of Sudbury by whom he had eight children; (2) 1815, Asenath Fiske (1766-1852), widow with four children of Nathan Eaton — one of these children, Abigail Eaton, became the owner of both the Berry Farm and the Wayside Inn pianos.

## BERRY OR HOWE FARM

SOMETIME before 1693, John Shears settled upon land "on the west slope of Doeskin Hill." Of his two children, Thomas died at twenty; in 1719 his daughter Thankful married Joseph Berry and succeeded to the estate, which became known as the Berry Farm. In 1749 Berry sold one hundred acres to Colonel Ezekiel Howe of the Red Horse Tavern (the Wayside Inn), Sudbury, Massachusetts. In 1794 Colonel Ezekiel Howe transferred this lot to his son, Lieutenant Ezekiel. In 1848 one hundred and thirteen acres and buildings were sold to G. E. Slate for \$2671.42. In 1900 Slate *et al.* (heirs of G. E.) sold to Kate Brooks, wife of L. Loring Brooks. In 1910 Kate and L. Loring Brooks to Norman E. Borden.\*

The Berry-Howe Farm is described as follows in the Slate deed of 1848: "About 113 acres with buildings thereon, reserving about 25 sq. rods on which stood the family tomb in which these heirs had right of burial forever. Beginning at Northern angle thereof on the Sudbury line it is bounded by land now or formerly of Lyman and Adam Howe, E. A. Johnson, M. Gibbs, A. Forrister, heirs of A. Forrister, J. Parmenter." A town road now crosses the farm (see Brooks deed). This road leaves the Boston-Worces-

\* For above, see Registry of Deeds, Cambridge, 117; 150, 537; 435; also 537; 439, mortgage to Abigail Eaton.





*The Berry Farm, Framingham.*



## BERRY OR HOWE FARM

ter turnpike just west of the Wayside Inn, running by the west slope of Nobscot Hill and ending near the Nathaniel Bowditch Farm in Framingham. The farmhouse is on the east side of the road near the Sudbury end.

## WAYSIDE INN PIANO

**A**DAM HOWE (1762-1840), third son of Colonel Ezekiel Howe, married Jerusha Balcom (1767-1842) in 1795 and had by her two children—Jerusha (1797-1842) and Lyman (1801-1861), neither of whom married. The piano is said to have been bought for Jerusha, the daughter, and became the property of Miss Abigail Eaton when the Inn was closed and the contents sold or distributed after the death of Lyman in 1861. Miss Eaton was living at this date in Shrewsbury, Massachusetts, and is reported to have had in her possession both the Berry Farm and the Wayside Inn pianos. It is on this account that the effort was made to trace the history of both pianos.

The Wayside Inn piano was given by Miss Eaton to her physician, Dr. Franklin W. Brigham, and was sold at auction on his death in 1899 to Edward R. Lemon, who owned the Inn at that time. When the Inn was bought by Mr. Henry Ford in 1923 this piano was included with other property in the sale. It has the following inscription on the keyboard:

PRESTON & SON LONDON 97 STRAND

and is similar in type to the Crehore piano. Preston & Son were music and musical instrument manufacturers in London from 1774 to 1835. If this piano

#### WAYSIDE INN PIANO

was bought for Jerusha, it would seem unlikely that it was acquired before 1810, at which date she would have been only thirteen years old.

Jerusha is said to have played on this instrument the *Battle of Prague*, Kotswaia. (Hamburg and Berlin, 1792, for Piano, Violin, and Cello — Breitkopf & Härtel.)



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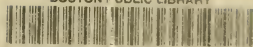








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